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many children had participated at least in some slight degree, such as gathering firewood, cooking or distributing food, etc. There was some philandering, young children got out of hand at times, but little ill-feeling was shown at any time. [527] [535]

Preparations for the dance of September twelfth to fifteenth, 1919, began two weeks before with singing practice. On one such night about thirty young men with a few of their elders gathered at the dance ground as the moon rose. After some discussion, they commenced singing. The old men sat close about a fire, while twenty younger stood in a circle about them. Supai Jack, the best singer, sang first, the others joining. The occasion was one for considerable chaffing. Sinyella called out admonitions, which were taken seriously, while they sang. The auditors repeated "hánig'a", good" after each song was tried. Two Navaho who had arrived to announce the coming of their tribesmen were present. Lads practised wrestling [533] [648] [526]

Early in the morning of September fifth, Panamida, a chief, bellowed a summons to clear the dance ground, which volunteers complied with before noon.

On the afternoon of the first day families began to arrive at the dance ground at 3:30; all the men were present by 5, but many women did not attend this day. Women cooked; boys ran some horseraces (which, like the discontinued footraces, were to a distant point and back). The remaining food was spread in long rows on a layer of willow branches by Sinyella and another. Men ate here at sundown; after food was set out for the women by Sinyella. The nine Navaho men present, who held themselves aloof, were first served by their many friends. Three chiefs, Mauk-kiya, Sinyella, and Captain Jim, and the shaman, Rock Jones, harangued the seated crowd from time to time. The dancing continued from 8:30 until midnight. Hesitation in starting the dance was again noted. The drummer and song leader stood throughout at the center of the circle. These two would sing the phrase once while the performers stood in their places, then all joined; when they were singing in unison, the drummer gave the signal to dance. Forty to fifty men and girls formed the group which circled about three times per song, stopping in their initial positions. The girls were slow in joining, until urged by the head chief's old wife. Women forced their way in beside the Navaho, who, with some Havasupai men, paid their partners (the women on the right), with small coins for each dance. Several men went about to preserve order. Some of the women had weeds hung from the back of their belts, similar to one hung on me when I joined the dance of the previous year. [526] [537] [527] [535] [533] [301]

The Indians had gathered, dressed in gala garb, by 5 p.m. on the second day, and feasted at sundown. The head chief erected a pole at the center of the dance ground. At 8 p.m. twenty dancers, formed in two lines, one of men, the other of women, performed the Mohave dance (see p. 207). The head chief addressed the audience about 9, after which the dancing began. The average number of dancers was fifty, including a larger proportion of women than on the preceding night. The distinctly old people did not dance. Speeches were made at intervals by the chiefs, Big Jim and Sinyella. Such talks were a half hour in length. [177] [624] [537]

About midnight a masked boy ran out of the bushes to urge and whip the laggards. He wore a white mask with eye and mouth holes, short black trousers, cottonwood branches were tied around his neck and biceps, and he carried a cottonwood branch in each hand. His arms and legs were painted white, with white stripes diagonally crossing his breast and back. They danced until 1 a.m. [302]

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is intense; each breath burns the nostrils and the roots of the hair feel ablaze.[1] Suddenly the leader bursts into song; the others may join him. Near the end of their stay (ten minutes or more) the leader sprinkles water on the rocks with his fingers. To escape the fierce steam which rises to the top of the lodge, one bows face to earth, gradually rising as he is inured. On emerging, the bathers may plunge into the creek, or loll about waiting their turn again.[2]

Any song may be sung in the lodge, but some are peculiar to it. These are used by an old man, not a shaman, to cure one who is hurt or wounded (*nahamĭ'dvĭdjd swddlgd*, singing to cure). Such songs cannot be sung outside for fear of a calamity. Rock Jones, a weather shaman, sang his songs to produce rain, which evoked an immediate response in the form of a flood while he was still within the lodge.

Midafternoon finds the gambling games in full swing at one or two of the village camps where convivial spirits foregather; women and principally younger men. A typical scene at T——'s would show several games in progress in the shade of the cottonwoods, with shrill laughter punctuating the challenge and banter of the little circles seated on the sand; the horses standing, stamping, at the corral edge; men and boys coming and going; the children tumbling about in the sunshine; the elderly host, who rarely indulges, seated to one side, parrying chaff; and his half-blind wife querulously engaged in her household tasks. The function of this host is not clear; it is said that he likes to have the players come, but evidently they fee him from time to time. I have heard his voice echoing through the canyon, much to the amusement of bystanders, calling on the tardy to hasten.

Footracing (*tanomdgvlgd*, race by two; *tanomdgovlgd*, by three or more) is to a point 50 to 125 m. distant and return. Races were usually for stakes. There are no relay or kicking races, although the latter are known[3]. Horseracing has superseded footracing, but it has developed on the same pattern, i.e., a race to a point and return. Considerable attention is given to the preparation of the course in the canyon (about 1500 m. long) and selecting the horses. To insure a colt becoming a racehorse, the following meaningless songs are sung while he is being broken:—

[1] On a day in October, the temperature in a hulge that was not quite air-tight registered 125° F. (outside 73° F). Probably the temperature in the summer hulges ranges from 110°-130° F. G. A. Dorsey notes of a Cheyenne sweatlodge that "it is probable that the heat registered not less than 140°" [(d), 48].

[2] I have found the sweating deliciously refreshing, relaxing every muscle. The plunge into the cold water has not the expected shock, although it does set the muscles quivering.

[3] In connection with a myth it was said that the object kicked (*tsipĭ'ĭ*) was a lump compounded of wool and pifion gum. The Pima use a ball of greasewood gum or a gum coated core of stone and wood [Hrdlička, (e), 46].

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541 giêa giyi giyi goldoŋ àvoŋhai isunéa honeyá (repeat)
789 gáêigánàgóagó nóŋàgàibá isunéa hineyá
533 A second song is:—
[539] si'i'i'ike'ego hasiáŋá hasiáŋá hasiáŋàŋáŋá yóllgai

[177] These songs were learned from the Navaho by Bob's paternal grand-
[648] father, who was captured in the canyon and lived among them for forty years. The Hopi helped him to escape on an occasion when he visited Oraibi. Horsemen do not jockey for a start, but start from a standstill.

526 Only girls juggle (*djiydgd*). Two or three balls are caught in one hand as they walk about. These are stones, peach stones, or small wild gourds.[1]

Boys play a game wherein they throw darts, made of a corncob on a stick, at a rolling tray basket.

Men and boys play a number of archery games. In one, two men roll a circular opuntia cactus, which has been placed in the fire so that the spines could be scraped off, from one to the other. A group of others standing opposite its path shoot at it. The target is called a mountain sheep, deer, etc. A variation consists in rolling a small barrel cactus, from which the spines have been removed, down a hill. The bow men, stationed along its course, shoot in succession as it passes.

In another game two opposing bands of bow men are seated fifteen yards apart. Beside each group there is an opuntia cactus raised obliquely on a pile of dirt so that it presents only one edge to the opponents.
[525] Arrows are wagered, which are won when the mark is hit in the center, which cannot be seen. A hit in the forward edge does not score. If the arrow strikes the dirt pile, lifting the cactus, the archer has a second chance. Holding the cactus together with his bow in his left hand, he tosses it up and attempts to shoot the flying missile. An opponent may try to make him miss by strumming on a bowstring. He holds the bow
[534] horizontally between his lips near one end and taps the string with an arrow. This is the only occurrence of the musical bow among these people.

A similar game consists in shooting at two wads of bark set up about 25 yards apart. Arrows are stuck into the ground until they are required
[525] for use. The parties shoot alternately. A single hit wins the stakes.

Wrestling contests (*gigwi'bwlgd*) are frequently indulged in by men and boys. Opponents approach crouching slightly and lock their arms about each other's body. The winner must hold his man flat on the ground. Striking, kicking, and biting are not permitted.

[1] They do not balance poles.

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Shinney (*tdodsdgd*) is played in the spring before the planting for stakes of future crops, buckskins, etc. The two companies of men or women, numbering five or six, hang their stakes separately over poles erected at the middle of the field. The field is 60 to 70 m. long; the goal posts being two sticks, stones, or trees. The ball is buried in the center

526 [525]

Fig. 88 (50.2-1610). A Shinney Ball.

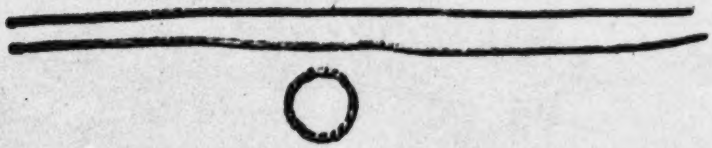

Fig. 89 (50.2-1613a-c). Poles and Ring for Hoop and Pole Game.

of the field. The two leaders strike it out of the ground. Each company gathers behind its leader. Pushing, pulling, and kicking at opponents is allowed. The ball may be kicked, but not touched with the hands. In the characteristic driving stroke, the ball is lifted with the stick and then struck while it is in the air. When the ball is driven over the line of the goal posts, either between them or outside, the whole stakes are won. The shinney ball (*tamánd'dá*), 5 to 7 cm. in diameter, is made of a circular

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526 piece of buckskin 13 to 15 cm. across. A thong is threaded through holes in its edge; it is stuffed with damp deer hair, and the thong pulled taut and tied. The long ends of this drawstring, tied in a loop, remain until ready for play, when they are cut off. This allows for shrinkage, otherwise, if the string were cut short before the ball is dry, it would pull out when it was struck. Some balls are decorated in red paint (Fig. 58). The stick (*ldcavid*) is a branch with a short section of trunk for the crook. Children use smaller sticks.

The hoop and pole game (*i'údávid*) is played by men alone. The hoop (*tavadjúdd*) is a 2 cm. ring, 15 to 20 cm. in diameter, made of a bundle of buckskin strips about which another strip is spirally bound. The poles (*i'it'údávd*), 2.5 m. long, have a deep notch encircling the butt. The ground is carefully smoothed for 10 to 12 m. and a line to mark its boundaries drawn at each end, beyond which brush is piled.[1] Two men stand at one end: one flings the hoop down to roll along the course, and both running a few steps, throw their poles. In throwing, the loop is held vertically against the wrist, the back of the hand moving forward and down. The object is to have the hoop lie on the pole; this counts one. A sector of the hoop must rest wholly on the pole; if this is disputed, a little stream of sand is poured from directly above, which must clear both the inside of the hoop and the edge of the pole. In the next trial the winner rolls the hoop back along the course. The stakes are [525] won when two points are gained in succession. If the ring lies in the notch (*p'ð'mágygdd*), it scores two and the game is won. An erotic interpretation is given when the pole pierces the hoop. The game really requires some skill.

[831]

Fig. 60 (50.2-1614). Cup and Pin Game.

The cup and pin game (*hugdðd*) consists of a cotton-tail or jack-rabbit skull fastened to a sharply pointed twig, about 8 cm. long, by a slightly longer cord (Fig. 60). The base of the skull is cut away, the teeth drawn, and it is boiled free of meat. The cord is tied back of the incisors. Holding the stick, the skull is swung toward the body and caught on the point. Catching by any hole scores one; any tooth hole, six; ear hole(?), ten; incisor hole, forty; and if the stick splits

[1] There is no word to designate the course.

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off in a foramen palatinum, the game is won. This game is played by four persons (men only?), two on a side. First, each member of one party swings until he misses, when it passes to the opponents. Three hundred or more counters are made of soapweed leaves split into narrow pieces, 10 cm. long. Some wider pieces have a number of slits in one end, six, ten, or twenty, corresponding to so many units. The side getting all the counters wins.

Possibly there is no conception of luck or supernatural aid resulting in success; at least, I recorded no expression of it and was unable to isolate the idea. In a myth the hero, who has repeatedly made a perfect score, says, "I am all right; I have good luck (*dhánlg'iu*, I am good)." To win big stakes is *mád^{h}vlgá* (*mád^{h}vlg^{á}wlgá*, to carry big winnings.)

Basket dice (*wiθávlgá*) is played in winter; four women to a side. The dice (probably *sa'á'k*) are split wildcat hind leg bones, with red bands painted across the concave face. Four are tossed in a tray basket, about 40 cm. in diameter, flat-bottomed, with sharply rising sides. All convex faces up or all concave up scores one. The player continues to toss until two of a kind appear, which is a miss. The counters are ten little sticks in a general pile from which each player draws his score. When this pile is exhausted, they draw upon the opposing party's counters, until one party has all ten.

Stick dice (*tóhovigá*, also playing cards) may be played at any season. Four men or women are on a side: each member of one party makes one throw, then the dice pass to the other side. They sit about an incomplete circle of small stones, 60 cm. in diameter, with a larger stone at its center. One such stone is a fragment of mano with a red cross on its face. The three dice are flat wooden billets, 3 cm. wide and 8 to 13 cm. long, with all angles rounded. These are marked with red paint on one face: usually a broad median line, sometimes a waved median line. Two sets have all three differently marked: one (50.2-1618) has a zigzag line on one, the other two are colored over the whole face and in addition one has a continuous band of diamonds incised; the second set (50.2-1619) has a median line, a cross, and three cross bands. These lines are commonly painted with the finger tip. The three dice are held between the two palms and cast on the center stone end on, but a little diagonally to cause them to bounce beyond it. The scores are: all blanks, ten; all reds, five; two reds, three; and one red, said to count one but the marker is moved over two stones. Each party has one of these markers, a little stick. These are started at the gap in the circle and advanced in opposite directions. If a throw brings the marker on the space occupied by

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Wherever described, the shape of the lodge is given as hemispherical with the exception of the Luiseño and Cahuilla. The Navaho lodge is sub-conical, which parallels the departure of their hogan from the usual dome-shaped house of this region. The Cahuilla structure is somewhat like a rectangular pyramid; the Luiseño gable-shaped. But although these are of such size as to suggest the assembly house to the north, they were not used for ceremonies. The Salinan have both the small lodge and the large dance house.

Salinan, Luiseño, and Cahuilla had a fire in the center of the sweat-lodge; others carried heated stones inside (Havasupai, Navaho, Yuma, Southern Maidu, Klamath, Paviotso, Southern Ute, Wind River, and Kutenai). The Western Apache custom is not stated. The stones are placed to the left of the entrance (as one goes in) by the Havasupai and occupy a similar position in the Navaho lodge, where they are always on the north side, the lodge usually facing west. Water is sprinkled on the stones by all these groups, except the Southern Ute and perhaps some Navaho.[1]

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The regular Havasupai pattern for a race is to a point and return. I do not know how general this may be, for the only other references found are widely scattered: Huichol, Northern Shoshoni, Puget Sound Salish, and Alaskan Eskimo.[2]

Such references as occur to ball juggling in this area uniformly ascribe it to women alone: Havasupai, Zuñi, Paiute, Uintah Ute, Wind River Shoshoni (where women walk about as among Havasupai), and Bannock. It is a girl's pastime among the Naskapi also, but this is not specified as the Eskimo and Achomawi usage.[3]

Archery games are perhaps so common that only specific details can be accepted as defining analogs of the Havasupai customs. Achomawi and Atsugewi shoot at a rolling target, a disk of bark.[4] The game of shooting at a hidden cactus is very similar to one of the Pima, and less so to those of Zuñi and Hopi.[5]

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The question of the aboriginal nature of the musical bow in America excited considerable interest years ago. There seem to be at least two instruments involved which should not be confused. The first is hardly a musical instrument; the Havasupai hold the ordinary bow in the

[1] Kroeber, (g), 84; Du Bois, (g), 185; Mason, J. A., (a), 120; Gatschet, (b), 82; Barrett, (a), 244; Francisco Pathers, 59, 240-3; Matthews, (d), 227; Mindeleff, 499; Stephen, (b), 361; Letherman, 209; Faye, 53; Chamberlain, (a), 567; (b), 184; Bourke, (b), 61.
[2] Lumholtz, (c), II, 46; Lowie, (a), 217; Hagerlie und Günther, 84; Culin, (b), 606.
[3] Culin, (b), 712 f; Lowie, (a), 199; Dorsey, G. A., (a).
[4] Dixon, (c), 215.
[5] Russell, (d), 179, Culin, (b), 390, 394.

1: Spier E-5 (1918) 1928
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mouth, while tapping it, to make an opponent falter. Northwestern and Southern Maidu shamans similarly hold a special bow to converse with spirits; the Northeastern Maidu use an ordinary bow for amusement only. For amusement, the Eastern Pomo tap a bow provided with two strings and held in the mouth. The San Antonio Salinan and Yokuts also use a special bow with the mouth as a resonance chamber. The usage crops up again among the Maya and again in western central Patagonia; the bow is held in the mouth while the string is tapped. The Tepecano place an ordinary bow on a gourd and tap the string as an accompaniment to the recital of prayers.[1] The other type of instrument has several strings, often tuning pegs and a bridge, and is described as a fiddle or guitar. This is on record for the White Mountain and San Carlos Apache, Yokuts, Tule, "Pueblo" of New Mexico, and in South America among Busintana, Araucanians, Patagonians, and tribes on the lower Amason.[2] Musical bows of undescribed nature are credited to the Tepehuane, Cora, and Huichol of Mexico, and the Lencas of Honduras, the Chané, Choroti, and Mataco of the Gran Chaco. Saville also believes in their possible existence in Central America, Guatemala, and San Salvador.[3] Balfour holds that the musical bow was introduced into the West Indies, South, and North America by negroes.[4] Nordenskiöld favors white or negro sources for the South American examples. This may apply well enough to the multiple stringed affair, but there is no reason why the use of the ordinary bow should be viewed in this way. This is not a specialised instrument; it is not really a musical instrument at all; and the twanging of a bowstring with the mouth as a resonator, which can be appreciated by the player alone, must have repeatedly occurred. Its sporadic distribution as a regular usage bears this out. It seems unlikely that there is any historical connection between the several occurrences of the mouth-bow, with the exception of the Californian-Havasupai cases. It is doubtful that this is derived from the fiddle type.

Shinney is played generally throughout the Southwest. Havasupai and Hopi play it in the spring. Zuñi, Hopi, Havasupai, Walapai, and presumably Mohave bury the ball at the center of the field. There is some similarity in the name for the game: Havasupai *tdeteigd*, Walapai

[1] Dixon, (a), 222; Pepe, 20; Mason, J. A., (a), 157; Kroeber, (f), 19, note 47; Saville, (a), 272; Ten Kate, 43. According to Dr. Edwin Loeb the Western Pomo do not have it.
[2] Bourke, (d), 10, 19; Mason, J. A., (b), 47; Hrdlička, (d), 488; Powers, Fig. 38; Mason, O. T., (b), 240; Nordenskiöld, 160, 182.
[3] *Handbook of the American Indians*, I, 980; Lumholtz, (c), I, 475, II, 153; Mason, O. T., (d), 156; Saville, (b), 280-284.
[4] Balfour, 30-32.

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171 526 *ina-e-ex*, Yuma *cho-tsh-auk*, Navaho *ndaahdilhá'i*, and Hopi *to-tats'-la-la-ntsh* (ball, *to-tci*).[1]

The hoop and pole game is recorded in the Southwest for the Yuma, Mohave, Northern and Southern Diegueño, Gabrielino, Havasupai, Paiute, Navaho, Mescalero and Western Apache, Hopi, Zuñi, Laguna, and Isleta. The manner of playing it is almost identical among the Havasupai, Walapai,[2] Mohave, Southern Diegueño, and perhaps Yuma. Southern Diegueño, Mohave, and Havasupai poles have one or two rings encircling the butt; the White Mountain Apache have many, but the ring nearest the butt counts highest. Apparently all these groups use the simple hoop without netting, except the White Mountain Apache, Isleta, and Paiute. It has a central core wrapped with buckskin among *Gabrielino, Walapai, Havasupai, Navaho,* and Wind River Shoshoni, while that of the Hopi is cornhusk. The White Mountain Apache and Southern Diegueño cast the hoop in the same way as the Havasupai. These two have the two poles represent the sexes.[3]

Culin and others give little material on the cup and pin game in the Southwest. Pima, Zuñi, and the Tewa of Hano use a form with one or more rings: Havasupai and Paiute use a rabbit skull.[4] The Moapa reckoning is identical with that of the Havasupai, except for the incisor hole count.[5]

171 524 Basket dice is a widely distributed game, and the Havasupai have no special form of it. It is generally a woman's game in this area, but played by both sexes among Navaho, Zuñi, and Mohave, although the first consider it especially a man's game. The number of dice varies, but not randomly: Havasupai, Maricopa, and Pima, four; Mohave, four but only three are used in play; Zuñi, four or five; Paviotso and Washo, twelve. These are all long wooden or bone dice. White Mountain Apache use thirteen or fourteen small chips; Navaho, thirteen or seven. By way of comparison, the Yokuts (of Fort Tejon and Tule River) use eight nut shells, the Tejon, six. In another form of dice game in this area the Zuñi use small chips, three lozenges and two squares, thrown from a board; the Wind River Shoshoni, three lozenges and three disks, tossed in a basket. The Mohave and Pima games are included here although no basket is used to toss the dice. The absence of the basket

[1] Culin, (b), 624, 656, 646-7; Tripp', 6; Curtis, XII, 69.
[2] The Walapai names for game, hoop, and pole, are the phonetic equivalents of the Havasupai (Culin, (b), 624).
[3] Culin, (b), 646-650; Tripp', 6; Heintzelman, 49; Franciscan Fathers, 482; Lewis, (i), 261; Spier, (c), 355; Reid, 16; Dy Bois, (b), 167.
[4] The only other recorded uses of a skull are among Labrador and West Greenland Eskimo (Culin, (b), 646; Parnild, 277).
[5] Culin, (b), 649-650; Lewis, (i), 257.

S:James T-5 (ca.1900) 1903
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CHAPTER XV

THE SOCIAL AND DOMESTIC LIFE OF THE HAVASUPAIS

342 362 FROM the cradle to the grave the life of a Havasupai is practically an out-of-door life. Their *hawas* — *even* the best of them — are partially exposed and open, and in the summer hawas there is no pretence at what among civilized peoples is essential privacy.

526 The games of the Havasupai children seem very few. I have seen only three. Of the first importance is shinny, or, as they call it, *tha-ss-vi'-ga*. The goals are *go-ji-ga'*, the ball, *ta-ma-na'-da*, and the playing stick *ta-so-vig'-a*. The boys enter into this with the zest one would expect of such a time-honored game, yet, such is their general indifference to prolonged effort, they do not play it very often.

An easier game, but generally left to the girls, is, *hui-ta-qui'-chi-ka to-ho'-bi-ga*, which I have fully described in my book on the Grand Canyon.

[177] The third game is stolen bodily from the Navahoes, except the name, which with the Havasupais is *Tŏd-wi-ga*. It is the Nan-zosh, and is elsewhere fully described in these pages.

181 Such a paucity of games is indicative of low mental power, lack of imagination and invention, and results in, or perhaps *from*, a slow, heavy mental tempera-

3:James T-5 (ca.1900) 1903
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horse-racing. All the afternoon, as I have sat at my work, a group of eight women, some young, some middle-aged, and one old, have gambled without cessation for five solid hours. Two young mothers had their babies — surely not more than two to three months old — and the youngest of the women was one of these mothers, and she could not have been more than eighteen years of age. Girls gamble at *Hui-ta-qui-chi-ka* for safety-pins, and boys for knives and the like, so that now it is a vice which has affected every individual of the tribe.

The Havasupai children are expert ball tossers. With three or four small melons they rival the conjurers and jugglers of our vaudeville shows in feats of dexterity, keeping three or more balls in the air at the same time.

Boys and girls alike run around in the fiercest rain, their feet and legs wet and the few clothes they have on absolutely soaked. The idea of changing them has never seemed to enter their primitive minds, and without care, without a fire, unless he chooses to build one, the youngster gets along as best he may. It is a case of the weaker going to the wall, for here only the strong can survive.

There is very little attempt on the part of their parents to control them. They are generally allowed to do as they choose. I have often seen a little girl take a cigarette from between her father's lips, give it a few puffs, and return it, he all the while either indifferent to or unconscious of the act.

The close proximity of Havasu Creek and its large ponds or reservoirs, made by the irrigation dams, naturally suggests that they are swimmers. Observation

3:James T-5 (ca. 1900) 1903
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confirms this. From earliest childhood they are expert swimmers, boys and girls alike learning the art often before they can walk. I have seen mere babies placed in the creek and ditches by their parents and older brothers, and one can scarcely say they are taught to paddle, for it seems to come instinctively. There is not a child in the village who cannot swim and dive expertly, and there is no greater fun than to expend a dozen nickels by throwing them into one of the reservoirs and having the children dive for them. Sometimes they can be induced to bring the coins up in their teeth, even picking them in that manner from the sandy bed of the reservoir. They are as expert swimmers as the children of the South Seas. No Kanaka going out to meet an incoming steamer could ride the billows more daringly than the boys and girls of the Havasu swim in the rapid currents of their little stream. I have been with them to-day for a couple of hours. The boys dived into deep water and rose and fell like loons. I amused myself by throwing a stone into ten or more feet of water, and four or five of the boys would dive for it and get it almost as quickly as I could throw it. It was no sooner in than it was out again. One of the little girls, a sister of one of the boys, stood watching the sport. She became so interested that, suddenly, without removing her calico dress, she jumped into the deep place and enjoyed the fun with the rest.

Then, a Havasupai man, riding a burro, brought the animal down into the stream where it was shallow and had a gravelly bed. For an hour he and the boys amused themselves by swimming back and forth through the deep pool, and every now and again one or another would jump on the creature's back and, hanging on,

3:James T-5 (ca.1900) 1903
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overbalance him, or make him turn a somersault. The burro bore it all good-naturedly and seemed to object very little to the fun: the only time he showed decided inappreciation was when the Indians got him down into deep water and forced his head under for too long a time. 526 231

A little later on a horse was brought, who entered into the sport as if he were used to it. He swam back and forth and took to the water as willingly as a child takes candy. The boys hung on to his mane, got on his back, his neck, or hung on to his tail, and, to all seeming, it was all the same to him.

Though they are so fond of the water, the Havasupais cannot be called in some respects a cleanly people. Far from it. Though they take the sweat bath almost as a religious rite[1] and their skin is thus kept clean, there is another kind of cleanliness in which they are very remiss. It would be unreasonable to expect that people living in the exposed wicker huts of the Havasupais could approach anywhere near the ordinary white man's standard of cleanliness. But certainly they might have a higher standard than they do. Lice swarm in the heads of the children and most of the women. On the other hand, all the younger men are particular to be cleanly in this regard, and dress their hair with skill and neatness. Bed-bugs abound in Havasu Canyon as in no other place on earth. They swarm everywhere, and are absolutely found in clusters in the sand, under the old bark of decayed trees, and in every conceivable and inconceivable lodging-place. The warm sand and the seductive moisture that obtains during the major part of the year must be especially conducive to their 515 515 136

[1] See "In and Around the Grand Canyon."

3:James T-5 (ca.1900) 1903
NT14 Plateau Yumans NT14
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pean sovereign in the days of despotic power could have worn the "air" of a monarch more regally than Navaho. But it was real with him. His kingship was within himself as well as in the affection of his people.

As might be expected with their powerful physical development, the men are great wrestlers, and often may be seen indulging in friendly, but none the less hard and exhausting bouts, where Havasupai methods of cross-buttocking and other "throws" are tested to the utmost. One of the former teachers was an expert wrestler, — learned doubtless among the Sioux, with whom he used to live as a United States teacher, — and one secret of the influence he had over the Havasupais was his ability to "down" them in a wrestling match. Time and again he had given their best men great "falls," and the more he threw, the more they respected and obeyed him.

As runners and trailers they almost equal the Mohaves, Apaches, and Hopis, though, on the desert, their endurance is not so great as that of these two desert tribes. As canyon climbers, however, they surpass either of them. The climbing muscles, by life-long and constant practice, are remarkably developed, and they run up and down the long, wearisome, steep trails of canyons in a manner to excite the envy of a college athlete, and the astonishment of one who has, but a short time before, laboriously and tediously essayed a brief trip in which ascending or descending a steep trail was an essential feature.

As riders they are skilful and full of endurance, but they are neither as graceful nor as daring as the Navahoes.

Men and women both dress the buckskins for which the Havasupai is so famous. Amole root is macerated

857 868 492 [555] older women ride astride. Their riding usually is restricted to trails leading out of Cataract Canyon, either to Topocoba Hilltop or to Hualapai Hilltop. However, there are a few women who ride horseback to fields located some distance from their homes. Two women were outstanding riders and ropers in their younger days, one of them reportedly having entered racing contests in competition with men at the Flagstaff, Arizona, Fourth of July rodeo.

[524] Havasupai men are expert horsemen and are adept with a rope. A small boy plays with a lariat far more than with any other toy. A boy less than two years old may imitate the handling of a lariat with a piece of string. A boy of three or four can lasso and bulldog, using a dog as a stand-in for a cow.

A few of the small girls like to play with a lariat and can handle one almost as well as do boys of the same age, although a girl is occasionally but not insistently admonished not to play like a boy.

857 868 [535] Small children of both sexes may be taken on their father's horse with him. Sometimes three or four children are carried at one time, one carried in front of the father with the others astride the horse's rump.

When the annual round dance is held, children as young as five or six are taken into the circle and are permitted to dance during the first few songs. In their play groups, children may try to imitate the round dance.

● [526] Foot races are popular. At the annual Supai rodeo, children are separated into their appropriate age groups to race for prizes. One old man spoke of winning a footrace as a highlight of his childhood.

857 866 571 Adults say that their childhood play groups had leaders, but on the other hand when questioned about characteristics of children who were disliked, the primary reason given was uncompromising aggressiveness manifested in a determination to act as leaders. Older children charged with tending younger ones may turn this responsibility into a game of playing house so that removing a child from the mud, or picking him up when he falls is at the same time a discharge of duty and play-acting. Children acting as parents, either two girls or a boy and a girl, go about their activities in imitation of adult work, each one acting independently of the other, or acting cooperatively if they are pretending a group activity such as eating. It is suggested that leadership rests with certain members of age groups, rather than of play groups, for membership in the latter is not static. It appears that leadership is conceded to certain individuals because of personal popularity. Such leadership activities as may be assumed by a recognized leader are more likely to be carried out by suggestive, rather than by authoritative, means. This would conform with adult group behavior patterns.

THE HAVASUPAI

when the bathers come out they plunge into the stream, or lie on the sand and rest until their turn again. 515 517

Horse racing is patterned after foot racing of former times. The race is to a point and return. Considerable attention is given to the preparation of the course on which the race is to be held, also to the selection of horses. Races are usually for stakes and on special occasions, as the Peach Dance, a purse is offered the winner. The horsemen do not jockey for a start, but start from stand-still. 541 525

Men and boys often hold wrestling contests. The contestants approach each other in a slightly crouching position and lock their arms around each other's body. Kicking and striking are not permitted. The winner must be able to hold his man flat on the ground. 526

The Havasupai children are expert swimmers, often learning the art very young. Mothers toss the small children in the creek of deep water and in almost no time they paddle their way to the bank, one would hardly say they are taught to paddle for it seems to come instinctively. 848 481

As canyon climbers the Havasupai probably surpass all other tribes. Their muscles are developed by constant practice and they run up and down the steep canyon trails in a manner to excite the envy of our college athletes. 481 147

When an individual is very ill and it is feared that he may die, relatives gather and begin to wail. A corpse is laid with the head to the northwest, the hair washed in yucca suds, and the face painted. Clothes are usually furnished by friends and relatives. The following day every one gathers to mourn with the family. The chiefs talk of the past life of the deceased and admonish the relatives to care for the property of the deceased and not to commit suicide. Formerly the Havasupai cremated their dead but now they are buried. Each family has a burial plot. When death occurs in a house the family moves out for a few months. Personal possessions are buried. In recent years the custom of burning personal treasures has not been as universal as formerly. 763 764 423 768

RELIGION

The Havasupai creation myth and other legends are very similar to those of the Mohave and Yuma Indians living along the Colorado River. 71 773

In the Beginning there were two gods of the Universe. Tochopa was a good god and Hokomata was very bad. The good god had a very beautiful daughter, Ter,keh-eh,(1) from whom he hoped would descend the whole human race to inhabit the big world. The wicked good seemed to possess the most magical power and to demonstrate it he proudly boasted he would flood the world and destroy all creation. The good god, Tochopa, fearing he would do this, made a boat of hollow piñon log in which he hoped to save his daughter. In this log he placed necessary food and other articles and also made a lookout window. Then he brought his daughter, and telling her she must get in the log and there be sealed up, he took a sad farewell of her, closed up the end of the log and waited for the destruction of the world. It was not long before the floods began to descend. Not rain, but cataracts, rivers, and deluges came covering all the earth with water. The log floated and in safety lay Pu-keh-eh while the water rose higher and higher covering all the mountains. After a while the flood ceased and the water found a way to rush into the sea. As it dashed down it cut through rocky plateaus and made the deep canyons of the Colorado River. Soon all the water was gone and the earth began to dry. The girl found her log no longer floating. She peeped out of the window her father had placed in her boat, and, though it was misty and 539

(1) Sources of mythology here given are a Havasupai informant; Farish, History of Arizona; and The Redman, a bulletin of mythology printed at the Phoenix Indian School. 115 127

412 spades, and picks, of wood, bone, horn, or iron, — the last procured by trade, — are used, as well as the universal *kă-ta*, or digging stick. In planting, the long [241] prod or spud of cedar is used, a convenient branch being left short near the lower end, with which the implement is pressed down with the left foot.

492 Within the past few years the introduction of horses among the Ha-va-su-[177] paí has necessitated rude saddles, bridles, whips, spurs, lassos, and hobbles. Among these things, only the bridles and spurs sometimes differ from those of other Southwestern Indians. An efficient though extremely primitive bridle is made of a little hard-wood stick, a small strap of buckskin being attached to either end of it, and passed tightly under the chin of the animal; and two long thongs of light material serve as reins. Equally primitive is the spur. It is made from a fork of some hard, elastic wood, the stems of which are fastened to either side of the foot, and the base sharpened into a sort of prod.

411 Their weapons in war and chase are rude, knotty clubs of hard wood; pikes about four feet long, of the same material, sharpened and hardened at the point in the fire; beautifully finished bows and arrows, both wooden and iron tipped, and somewhat longer than those in use among the Pueblos. Slings were formerly used, although now only to a ● [526] limited extent, being principally seen as toys or playthings of the children. It seems almost paradoxical that the Ha-va-su-paí — least acquainted with civili-[177] zation perhaps, of any Indians in the United States — should universally possess repeating rifles of the most improved models and an abundance of ammunition. Destructive alike of life on the one hand, and of primitive defensive usages, on the other, the gun has not, however, displaced the ruder weapons which I have described.

611 A most curious fact, and a very sig-614 nificant one in the consideration of the

informants, making a total of 10 or more couples. [I would be inclined, however, to agree with Spier (1928, 266) who indicated that only men danced. It is probable that, as in Hopi kachina dances, men impersonated women.] They formed a single file, men and women alternating. At a signal from the leader the men and women formed separate lines, and the dance leaders danced outside of the two columns. [See Spier (1928, 267) for discrepancies here. Either or both versions could be correct.] The dance leaders would move to the rear, followed by couples in turn, as Spier (1928, 267) indicated, "much like a Virginia reel." Then one of the leaders danced again to the rear of the columns, and all of the participants returned to the single line, dancing away from the audience until they were out of sight. The dance step was similar to that of the Hopi, dancers moving their feet up and down in one spot, moving forward only when leaders started to the rear.

The songs were not Havasupai [our informants could not recall the language]. The purpose of the dance was to bring rain. The participants pretended to be "weather people" who came to visit "these round dance people." A chief talked to them saying, "We are glad you came and brought us [this food [corn, pumpkins, melons carried by the women]. We need it. We like your weather. When you return, tell your people we like your weather." Then, in signs so as not to reveal his identity, the leader of the "weather people" would nod affirmatively. He would point to the sky and move his hands downward in a fluttering motion to indicate rain. With two fingers straddling another finger and making a circular motion he would indicate fat horses. With his hands describing a circular motion over his stomach he indicated that it was filled with food. Moving his hands upward he intimated growing grass and crops.

Masks were not removed during the dance in order to conceal the identity of the participants, and children were led to believe they came from another tribe.

At the conclusion of the dance two of the masked impersonators indicated that they wished to play games and engage in foot races [an incorporation of the function of Hopi clowns]. A good runner from the audience would race them, attempting to gain sufficient distance to prevent the masked racers from striking him with whips. These were made of shredded yucca leaves tied together and were three to four feet long. Another masked dancer would stand at the finish line and distribute bread or peaches to the audience while an unmasked person sprinkled white paint or cornmeal on the dancers. [This is obviously the counterpart of the Hopi priest who acts as "father" of the kachinas during their performances.] The entire performance, dance and race, was repeated four times.